

JIM LANE

INSURANCE INVESTIGATOR.



LINDA LINS
JIM LANE
ART FENTON
GREY COMET
KID CLICK
BAUSCH BROTHERS
AND H. LOMB
OPTICAL PIONEERS
AND
16-PAGE ROTO FEATURE
SECTION

WEB COMIC UNIVERSE.COM



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this one!"

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compact than any
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THE DIRECTOR RETURNS

GRAPHIC

THE DIRECTOR RETURNS

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JIM LANE

INSURANCE INVESTIGATOR.

MAIDEN LANE
NEW YORK'S FAMOUS
HEADQUARTERS FOR
DIAMONDS AND
PRECIOUS STONES

DIAMONDS AND PRECIOUS
STONES DISAPPEAR RIGHT
IN FRONT OF GUARDS... AND
JIM LANE RECORDS THE TRICK
RIGHT IN THE NIGHT! HOW? THAT'S
THE STORY OF THE BLACK LIGHT!

DEAN DUNN

DIAMONDS

DEAN DUNN, INTERNATIONAL DEALER IN
DIAMONDS, REPORTS TO HIS INSURANCE
COMPANY THE DISAPPEARANCE OF
PRECIOUS STONES.....

I'D CALL IT
MORE A LOSS
THAN A THEFT...
YES, THE STONES
MAY TURN UP...
I'LL ADVISE
YOU IF WE
FIND THEM!



JIM LANE, APEX'S ACE INVESTIGATOR, IS OFF ON THE CASE!

COUNT ON ME, CHIEF! RESULTS IN 24 HOURS! SLOW!



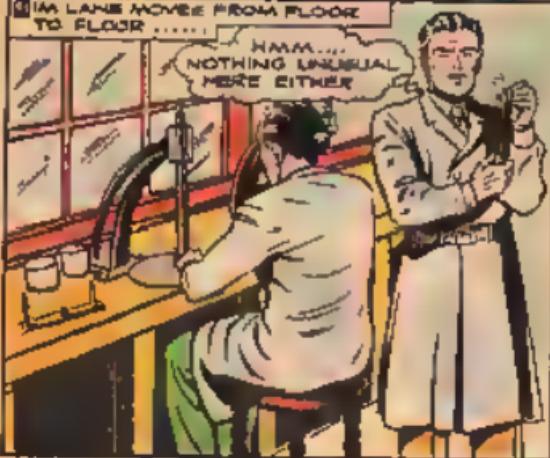
BECAUSE OF SUSPICIOUS CIRCUMSTANCES ABOUT THE DIAMOND LOSSES, JIM LANE GETS A JOB AT DUNN'S.

HERE'S YOUR WORKER'S CARD... REPORT TO THE FOREMAN ON THE THIRD FLOOR.



JIM LANE MOVES FROM FLOOR TO FLOOR.....

HMM... NOTHING UNUSUAL HERE EITHER



IT'S GOT ME BAFFLED! EVERYTHING SEEMS NORMAL... AND YET...



NEXT DAY, A LARGE SHIPMENT COMES TO DUNN'S UNDER HEAVY GUARD

OK, MEN, LOOK SHARP NOW. WE WANT NO SLIP UP HERE!



AS THE GEMS ARE CAREFULLY COUNTED,
CLASSIFIED, AND CHECKED AGAINST THE
BOOKS...

ONLY DEAN DUNN AND HIS PARTNER
WALTER MCAN KNOW THE SAFE'S
COMBINATION....

WELL MR MCAN,
IT SEEMS THE SHIP-
MENT IS ALL HERE...
EVERY ITEM IS
ACCOUNTED
FOR!

MILLIONS IN GEMS...WOW!
I CAN'T SEE HOW ANYBODY
CAN GET AWAY WITH A SINGLE
STONE NOW...I'LL REPORT
WHAT I SAW TO THE
CHIEF!

THERE YOU ARE
PARTNER--SAFE IN
THE SAFE!

NEXT DAY...

AFTER ALL OUR CARE,
THE LARGEST DIAMOND
IN OUR COLLECTION IS GONE!
I MUST NOTIFY OUR
INSURANCE
AGENTS!

I'M FROM
APEX. LET ME
STAY HERE ALL
NIGHT WITH
THE GUARDS,
MR DUNN

WE HAVE ALL
THE GUARDS WE NEED,
MR LANE. FRANKLY
YOU'D BE WASTING
YOUR TIME AND
TALENTS....

WITH A PLAN IN MIND, JIM LANE
DECIDES TO LEAVE THE BUILDING...

I GUESS YOU'RE RIGHT,
MR DUNN. BOTH THE REG-
ULAR AND SPECIAL GUARDS
ARE ENOUGH HERE. GOOD
BYE SIR.

HOME TIME LATER AS JIM LANE RETURNS.



IT'S WARM, AND THE GUARD AT THE VAULT TAKES OFF HIS COAT.



SOMEHOW, THE FILE UPSETS...



JIM LANE QUICKLY OPENS WHAT LOOKS LIKE A THICK BOOK... FILLED WITH APPARATUS....



JIM LANE REACHES THE BOTTOM FLOOR... THEN...



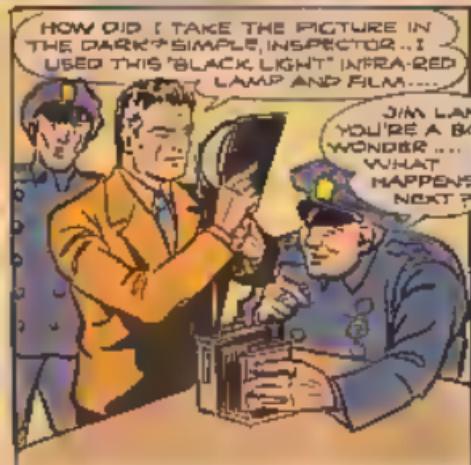
JIM LANE IS UNDER SUSPICION....

WHO ARE YOU? WHERE DO YOU LIVE? WHAT'RE YOU DOIN' HERE? WHO SENT YOU? WHAT'S YOUR NAME?





AT POLICE HEADQUARTERS, JIM LANE IS SHOWN HIS NEGATIVE.....



BAUSCH BROTHERS AND HENRY LOMB

GREAT NAMES IN PHOTOGRAPHY

ON MAY 8, 1943, THE TUNIS BIZERTE ATTACK IS
CALLED OFF - POOR VISIBILITY - THREE DAYS
LATER, AERIAL PICTURES ENABLED OUR
TROOPS TO MOVE ON WITH ONLY 100 CASUALTIES

A 1500 AUTOMOBILE AND 100 OPTICAL AIRPLANE
OF THESE BATTLE PLANES FLOWED, WITH AN
ARMOR OF GAS WHICH IS EASILY BROKEN
BY ENEMY GUN FIRE - ATTACKS IN HAMMAMET

QUADRATIC - NO ELECTRICAL
AVAILABLE - COMING MORE
THAN 1000 MILES, A B-17
LOADED WITH PHOTOGRAPHIC
MATERIAL, BOMBED, SHOT
AWAY THROUGH JAR PLATE
BAM FRONTONE - AND A FEW
HOURS LATER, THE ALLIED
WERE READY AGAINST THE
THREE-MINUTE RAIDERS!

THIS
WAS AN
OPTICAL
WAR



AMERICA HAD OPTICS FOR ITS MILITARY EYES!

ONE OF THE FOUNDATION STONES OF AMERICA'S OPTICAL INDUSTRY WAS LAID IN 1853, WHEN JOHN J BAUSCH, WHO LEARNED HIS TRADE IN EUROPE, OPENED A TINY SHOP IN ROCHESTER, NEW YORK.

WELL!! IT'S MY NEW PARTNER, HENRY LOMB!

HOW ARE YOU JOHN? HERE IS \$64 MY LIFE SAVINGS WHICH I PUT UP AS MY SHARE IN THE BUSINESS!!

BAUSCH AND LOMB SOON LEARNED ABOUT WAR! HENRY LOMB ENLISTED AS A PRIVATE IN THE 13TH N.Y. VOLUNTEERS IN THE CIVIL WAR. HE CAME OUT AS A CAPTAIN...



'Dear John... I SEND you my pay to help the business during the war. Soon I hope to be commissioned, and will increase the amounts.'

AFTER SCHOOL EDWARD BAUSCH HELPED HIS FATHER AND HENRY LOMB IN THE HOME MANUFACTURE OF GOODS.

THESE VULCANIZED RUBBER FRAMES ARE A NEW IDEA, HENRY!! IT WILL BUILD UP A NEW AMERICAN INDUSTRY!

SUCCESS CAME IN 1875, WHEN THE PARTNERS BUILT A 3-STORY FACTORY, ORIGINAL UNIT OF THE PRESENT PLANT.

WE WILL MAKE OPTICAL GLASS HERE, HENRY!

...AND BREAK EUROPE'S MONOPOLY IN OPTICAL GOODS!

YOUNG EDWARD'S VISION WAS EARLY DEMONSTRATED.

IT WOULD BE BEST TO BUT DAD, WE WILL, SLATE ROOF ON OUR NEW BUILDING SOON! I CAN SEE NEW FLOORS ADDED NEW WINGS!!



ENCOURAGED BY HIS FATHER AND HENRY LOMB, EDWARD CONTINUED HIS NATURAL BENT FOR MICROSCOPES AND OPTICS...

SOME DAY EDWARD, I HOPE WE TOO CAN MAKE MICROSCOPES!!

WE SHOULD BEGIN TO DEVELOP OUR OWN AND NOT DEPEND ON EUROPE!

FINALLY EDWARD BEGAN PRODUCING AMERICAN MADE MICROSCOPES!

THESE INSTRUMENTS ARE AS GOOD AS THOSE THEY MAKE IN EUROPE!

HOW ABOUT ENTERING THEM IN COMPETITION AT THE NEXT INTERNATIONAL EXPOSITION?



BAUSCH AND LOMB WON TOP HONORS! THEY WERE COMPETING AGAINST THE BEST EUROPEAN MAKES TOO!

WE NEED EQUIPMENT LIKE THAT OVER HERE!



THERE WERE ONLY 50 MICROSCOPES IN THIS COUNTRY WHEN THE WORK OF SUCH MEN AS PASTEUR, LISTER AND KOCH WAS BEGINNING TO ELECTRIFY THE OLD AND NEW WORLDS.



THE U. OF MICHIGAN RECEIVED, 85 YEARS LATER, THE 250,000TH MICROSCOPE MADE BY BAUSCH WHO HAD STEPPED DOWN THE COST MATERIALLY THROUGH METHODS HE DEVISED.

WHEN I STARTED TO MAKE MICROSCOPES THEY COST \$1000 EACH... VERY EXPENSIVE FOR DOCTORS, STUDENTS, AND SCIENTISTS.



EDWARD BAUSCH WAS ONE OF THE ORGANIZERS OF THE AMERICAN MICROSCOPICAL SOCIETY, FORMED IN 1878.

THAT'S OUR NEW SOCIETY, MY FRIEND



MANY PATENTS WERE ISSUED TO EDWARD BAUSCH AND IN 1883 HE PRODUCED HIS FIRST PHOTOGRAPHIC LENS.

WITH THE GREAT PUBLIC INTEREST IN THIS NEW THING WE CALL PHOTOGRAPHY, THERE SHOULD BE A BIG DEMAND FOR LENSES!"



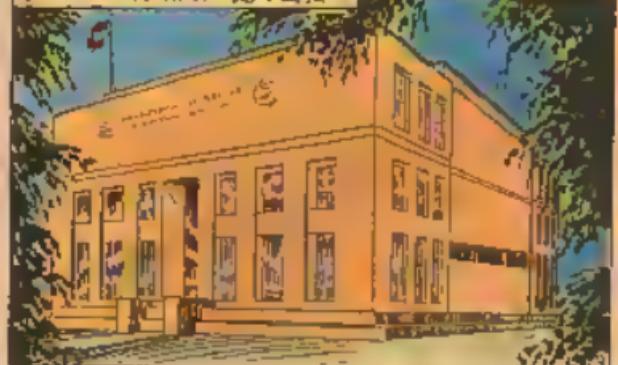
EDWARD BAUSCH KEPT ON MAKING PHOTOGRAPHIC ADVANCES AND PRODUCED THE BETWEEN-THE-LENS IRIS DIAPHRAGM ...

THIS SHOULD GIVE AMATEUR PHOTOGRAPHY QUITE A BOOST, MR. BAUSCH!

YES, IT'S BECOMING A POPULAR HOBBY!



EDWARD BAUSCH SERVED HIS WORK AND COUNTRY FOR A SPAN OF NEARLY 70 YEARS, AND IN 1940 HE GAVE HIS HOME AND GROUNDS TO ROCHESTER FOR A MUSEUM WHICH WAS DEDICATED IN MAY 1942...



A BROTHER, WILLIAM BAUSCH, IN 1902 DEVELOPED A METHOD TO "PRESS" GLASS. A WAY NOW UNIVERSALLY USED.

WE WON'T NEED TO CUT THESE BLOCKS OF IMPORTED GLASS. PRESSING IS CHEAPER and QUICKER!



IN 1912 WILLIAM BEGAN MAKING OPTICAL GLASS, AND IN 1916 SUCCEEDED IN MAKING GLASS SUITABLE FOR ANASTIGMAT LENSES. OUR GLASS MUST BE AS GOOD AS THAT WHICH WE IMPORT FROM EUROPE AND I THINK WE HAVE IT!



DETERMINED THAT AMERICA WOULD NEVER AGAIN BE DEPENDENT UPON EUROPE, WILLIAM BAUSCH WAS READY AT THE OUTBREAK OF WORLD WAR II

COLONEL, IN 1917 WE WERE THE ONLY ONES CAPABLE OF PRODUCING GLASS SUITABLE FOR MILITARY USE IN QUANTITIES. NEEDED... 40,000 LBS PER MONTH!

WE'LL BE READY!!



THIS TIME, WE WILL NEED MUCH MORE MILLIONS OF POUNDS!

BAUSCH AND LOMB SERVED IN ALL OUR WAR'S SINCE 1860 AND IN WORLD WAR II CONTRIB-UTED IMPORTANT SCIENTIFIC ADVANCES...

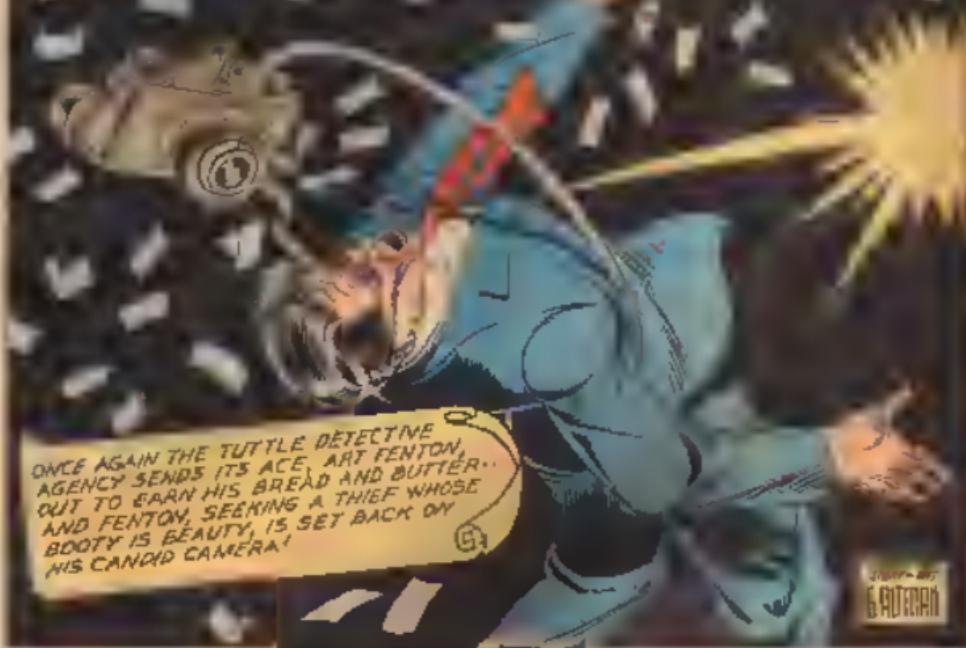


THE FIRST ORDNANCE FLAG ON IN- DUSTRIAL PLANTS FLEW ON THE BAUSCH AND LOMB STAFF ON JULY 28, 1941. THE ALL NAVY BURGEE "E" WAS AWARDED MAY 19, 1842. SINCE THEN THEY WON A CONSTANT FLOW OF AWARDS.



THIS GREW AN IDEA STARTED IN A SMALL STORE IN ROCHESTER IN 1853 BY TWO GREAT PIONEERS JOHN J. BAUSCH AND HENRY LOMB, WHICH HELPED MAKE AMERICA GREAT IN OPTICS AND HELPED WIN ANOTHER GREAT WORLD WAR...

ART FENTON



ONCE AGAIN THE TUTTLE DETECTIVE AGENCY SENDS ITS ACE, ART FENTON, OUT TO EARN HIS BREAD AND BUTTER... AND FENTON, SEEKING A THIEF WHOSE BOOTY IS BEAUTY, IS SET BACK ON HIS CANDID CAMERA!

IN THE OFFICE OF THE EPRAHM TUTTLE DETECTIVE AGENCY

SINCE MY DISCHARGE YOU'VE SENT ME AFTER A CHICKEN THIEF AND A STOLEN PHOTOGRAPH! WHAT'S IT THIS TIME, EPH?

FENTON, MY BOY, YOU SEEM PEEDED! WHY, YOU DID SOME BRILLIANT DETECTIVE WORK ON THOSE CASES—CATCHING AN ESCAPED CONVICT AND A SOCIETY THIEF!

AND THEREFORE I'M SENDING YOU ON WHAT MAY BE A VERY IMPORTANT CASE!



WHAT, MY STREAM-LINED EMPLOYER,
ARE THE FASCINATING DETAILS?



BARRY COMEOVER, THE MODELS' AGENT, IS THE CLIENT. HE SEEMED VERY UPSET, AND ASKED THAT I SEND A MAN IMMEDIATELY... IF NOT SOONER!



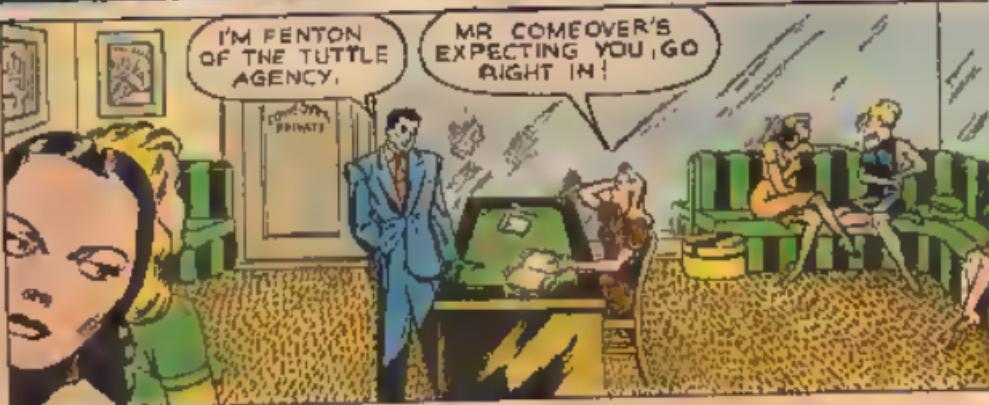
AND I'M ELECTED... PRECISELY!



AT THE AGENCY

I'M FENTON OF THE TUTTLE AGENCY.

MR. COMEOVER'S EXPECTING YOU, GO RIGHT IN!



I'M FENTON...

OF THE TUTTLE AGENCY... I KNOW THAT'S NOW HERE'S THE REASON I CALLED YOU. MY ENTIRE FILE OF MODELS' PHOTOGRAPHS WAS STOLEN LAST NIGHT, SOMETIME BETWEEN CLOSING AND THIS MORNING. WITHOUT THESE PICTURES I'D LOSE MANY VALUABLE ACCOUNTS. MY MODELS WOULD BE FORCED BY CIRCUMSTANCES TO WORK FOR MY COMPETITOR, PHIL BRODY, WHICH FACTS WOULD COMPLETELY RUIN ME!



COULDN'T THESE PHOTOGRAPHS BE REPLACED?

I'LL INTRODUCE YOU TO MY PHOTOGRAPHER, WHO IS BETTER SUITED TO ANSWER THAT QUESTION. THIS WAY PLEASE!



FENTON, THIS IS RONALD EMILE, MY PHOTOGRAPHER . . . RONNIE, KINDLY TELL MR FENTON WHY THE STOLEN PHOTO'S CAN'T BE REPLACED!



PHOTOGRAPHY, MR. FENTON, IS AN ART. EACH MODEL PHOTOGRAPHED WAS CAREFULLY SELECTED AS A DISTINCT TYPE. THE BEST MEANS, SUCH AS LIGHTING AND PROPS, WERE USED TO BRING OUT THE SUBTLETY OF INDIVIDUAL CHARACTER. WORK OF SUCH A NATURE CANNOT BE ACCOMPLISHED WITH THE SPEED OF A FOUR FOR A DIME MACHINE.



PARDON ME, MR. COME OVER. THIS JUST ARRIVED. THE MESSENGER SAID IT WAS EXTREMELY IMPORTANT!

THANK YOU, MISS SELK!

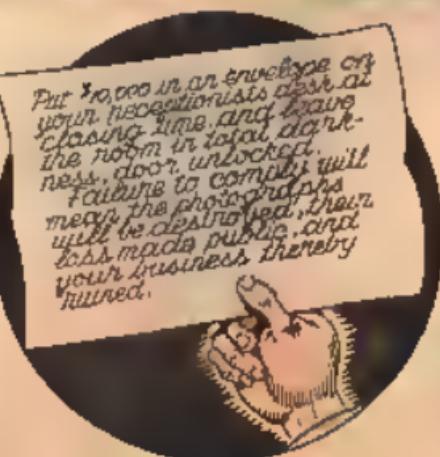


FENTON, LOOK AT THIS!



Put \$10,000 in an envelope on your receptionist's desk at closing time, and leave the room in total darkness, door unlocked. Failure to comply will mean the photographs will be destroyed, their less made public, and your business thereby ruined.

THIS NOTE MAY YIELD FINGER-PRINTS, BUT I DOUBT IT, AND THERE DOESN'T SEEM TO BE ANOTHER CLUE.



THERE'S NO ALTERNATIVE FOR ME. I'LL HAVE TO SUBMIT TO THE THIEFS DEMANDS!



I'LL HAVE THIS NOTE
EXAMINED IMMEDIATELY,
MR COMEOVER!

I'M AFRAID
IT'S HOPELESS,
FENTON!

COME OVER MAY FEEL WE'VE
LOST THIS FIGHT, BUT THE
REFEREE HASN'T COUNTED
TO TEN YET!

LATER

I'M GOING BACK TO COMEOVERS
AND NOT ONLY CATCH THIS THIEF,
BUT GET PICTURES OF HIM TAKING
THE MONEY AS WELL!



IT'S ONLY A FEW MINUTES
SINCE THEIR CLOSING... I GUESS
THERE'S NOTHING TO DO BUT
GO IN AND WAIT!



WHAT
TH...

I THINK I GOT THE
THIEF'S PICTURE
THOUGH ALL I SAW
BEFORE THAT FLASH
BLINDED ME WAS A
MOVING SHADOW!

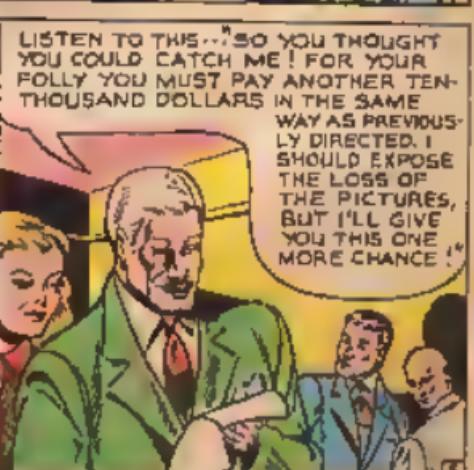
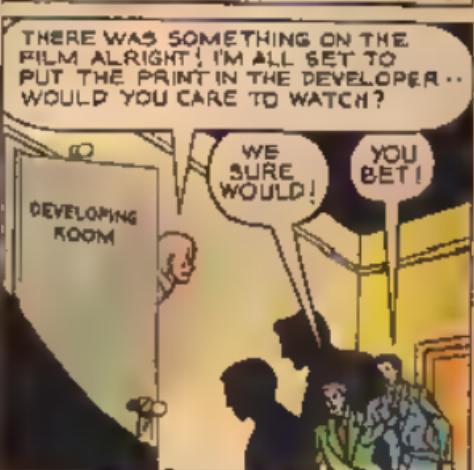
I STILL CAN'T SEE, BUT IF HE'S
STILL WHERE I SAW HIM HE'S DUE
FOR QUITE A SURPRISE! I WASN'T
A JUDO INSTRUCTOR IN THE ARMY
FOR NOTHING!



BUT IT IS FENTON WHO IS DUE FOR THE SURPRISE!



THE
NEXT
DAY



MISS SELK, FENTON THINKS HE GOT A PICTURE OF THE THIEF! RONNIE WAS ABOUT TO DEVELOP THE PRINT LET'S ALL GO IN AND WATCH!

CERTAINLY!

DOH! I
SLIPPED.

THE DEVELOPER

WHY?
MISS SELK,
IT'S YOU!
WHY?

WHY! - I'LL TELL YOU WHY!
FIVE YEARS AGO WHEN I CAME TO
YOU SEEKING A JOB AS A MODEL
YOU MADE ME YOUR RECEPTIONIST.
FIVE YEARS, AND I'M AS PRETTY
AS ANY OF YOUR MODELS! I
MEANT TO RUIN YOU, THE MONEY
WAS JUST TO MAKE DOUBLY
CERTAIN!

WHEN YOU FIRST CAME TO
ME, MISS SELK, YOU WERE
JUST A PRETTY YOUNG
GIRL SINCE THEN YOU'VE
DEVELOPED INTO A BEAUT-
IFUL YOUNG WOMAN. IF YOU
RETURN THE PICTURES AND
MONEY, I'M WILLING TO FOR-
GET THIS INCIDENT AND TO
MAKE YOU ONE OF MY
MODELS.

OH, THANK
YOU, I'LL
TRY TO
MAKE UP
FOR MY
MISTAKE!

I'M SENDING A FAT
CHECK TO THE TUTTLE
AGENCY, BUT I'D LIKE
TO DO SOMETHING
FOR YOU PERSONALLY,
FENTON

JUST LET
ME STAY IN
YOUR RECEP-
TION ROOM
AND LOOK...
HUBBA !
HUBBA !



HALLOWEEN

Scary, spine-chilling stories of ghouls, goblins,

Dracula, werewolves, and more!



the air is clear and what's more, holidays keep popping up one after another. There are more ideas for pictures this time of year than one has film to shoot. It's a good time, too, to think about shooting a picture story—like those that appear in the big magazines. You might start with a story of a holiday. You might, in fact, begin on Hallowe'en—October 31, the night during which ghosts and witches are supposed to wander about. Here's a funny thing about Hallowe'en. On this day, even further back than your grandparents can remember, young folks and older ones used to scoop out pumpkins, cut faces in them and set lighted candles inside. Some people

1 Pulling his sled down the hill Bill gets out to pick up a load.

2 "Will you please, sir?" asks his bill
Chuckles Carlisle, "Sara, I will."

3 "I'll be a dandy under water,"
says Bill, thinks the fellow.

believed this scared away the spooks and goblins. Anyway, it's this particular bit of Hallowe'en doin's which gave Ed Handigas the idea for his picture story. With the help of Billy Bissell and Farmer Charles Cortelyou of Staten Island, New York, who served as his models, he took these pictures which tell the story of the Hallowe'en pumpkin so well. Those little verses you see under the pictures were written by a friend of Ed's. And you know what? The pictures and poetry were printed in the local newspaper. Why don't you try it with your cameras?



"Look, he's always had a weakness for pumpkins. Weight's theoretical periods, I think."



"Now the job is almost done
except that Hallowe'en is fast!"

TEEN AGE MOVIE-MAKERS

British youngsters still turn out full length feature productions

IT TAKES more than a war to wreck the movie-making plans of a group of London youngsters, who, banded together as the G.I.B. Film Society, started shooting their first full length feature just prior to the outbreak of the Second World War. German air raids and the enlistment of two of its most experienced producers did upset the shooting schedule somewhat but when the score of immediate bombardments died down, their cameras was rolling again. A film portraying England at peace and at war was begun. This movie, picturing such events as the bombing of cities and the withdrawal of Dunkirk involved a great deal of table-top photography. After completing this film, the Society drew up plans for their most ambitious picture, "The Manor House"—filmed in color (still shots appear on this page). Only one thing was lacking—money. So the enterprising teen-agers combined business with their love of fun and ran dances. With the funds thus raised they purchased a 16 mm. camera equipped with a turret head. Its lens hood is a worked-over postcard size 35 mm. camera. And when rooms used by a dancing school were offered for reasonable rental, the G.I.B. studio was born. Up to the present time, funds to add sound have not been available but the young people are beginning a new chapter in the Society's history by shooting on 35 mm.

TO REPRODUCE MEDIEVAL scenes work 35 mm. paper-mache blocks were made and attached together to form walls. Period costumes are all home-made. Professionally dolled-up food was expertly fashioned to plaster.

IAN: PORN



G. IVAN BARNETT, young producer, cameraman and president of the G.I.B. Film Society measures distances and gives instructions before 16 mm. camera rolls. Frame of small film camera is used as a lens hood.



MUSIC READING is taken by Barnett prior to shooting a scene in the G.I.B. production, "The Manor House." Filmed in 16 mm. color. Enterprising youngsters run dances to raise funds to purchase equipment.

ARMOR FOR selected young performers in "The Manor House" was made of levigated stucco. In this scene, Desy (Gwen Wood), left, has returned from the Crusades. In valiant armor comes by Father Williams (Barnett).



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- Lesson 16: Sound



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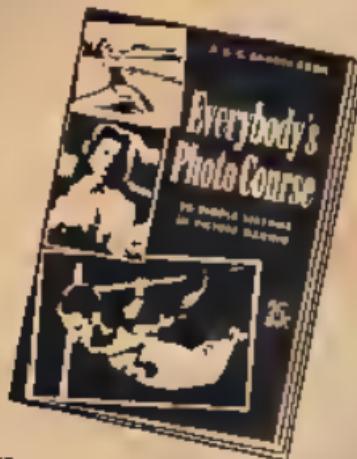
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- 3. How to Adjust Exposure Time
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- 5. Dark Developing of Roll Films
- 6. Selecting Proper Print Paper
- 7. The Enlarger and How It Works
- 8. Making Enlargements
- 9. How to Make Perfect Prints
- 10. Dodging Techniques
- 11. How to Make Prints
- 12. How to Letter Prints
- 13. Glossary: Darkroom Terms
- 14. Types of Lighting
- 15. Outdoor Lighting
- 16. Tungsten Lighting
- 17. Flashbulb Lighting
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WHAT IS IT



(a) Granulated Sugar
(b) Cracked Ice
(c) Salt Crystals

2

Take a second look before you make your choice. Then check your answer by turning to the "New Ideas" page



1 (a) Egg Slicer
(b) Clothes Dryer
(c) Knife Sharpener

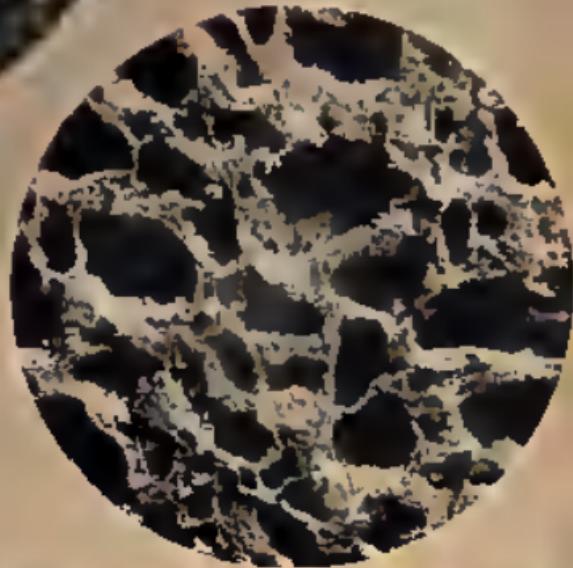


3 (a) Bear Paws
(b) Jellied Consomme
(c) Tomato Section

(a) Granulated Sugar
(b) Cracked Ice
(c) Salt Crystals



4 (a) Hand Embroidered Pillow
 (b) Thread
 (c) Woven Waste Paper Basket



5 (a) Confection
 (b) Mottled Surface
 (c) Sponge

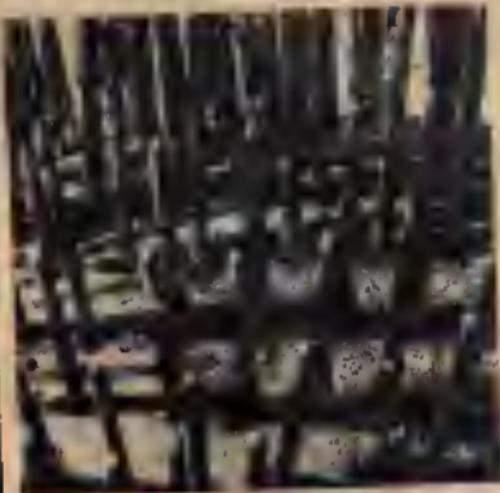
"IT'S (a) . . . no, it's (b) . . . on second thought, maybe it's (c) . . . or perhaps . . . but it could be (a) . . . or . . . er . . ." Now if you find your friends and yourself giving out with this kind of mumbo-jumbo talk when you try to identify these pictures, then count yourself a victim of a camera's angles. Despite what you may think, at first glance, these are just pictures of common household articles; blown up considerably to make a pretty tricky photo puzzle. But look again before you turn to the answers on the "New Ideas" page. You may be able to better your score. (Photo by George Pickow from *Three Lenses*.)



6 (a) Panoramic Beard
 (b) Indian Carpet
 (c) Plastic Stripes

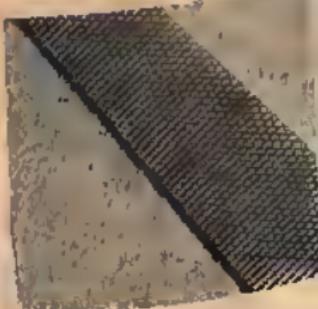


7 (a) Cupboard Stuffing
 (b) Beading Thread
 (c) Plant Bed



8 (a) Electric Light Bulb
(b) Door Knob
(c) Ash Tray

9 (a) Flower Holder
(b) Hair Brush
(c) Pin Cushion



10 (a) Soap Soda
(b) Cauliflower
(c) Pastry Dough

11 (a) Light Cord
(b) Pen Point
(c) Eye of Needle

12 (a) Cravat
(b) Rubber Mat
(c) Nail File

13 (a) Deal Cloth
(b) Hook Rug
(c) Tapestry

14 (a) Serving Dish
(b) Section of Christmas Tree
(c) Candy Box Comparison



OPTICAL BALLET

Light and lenses play leading roles

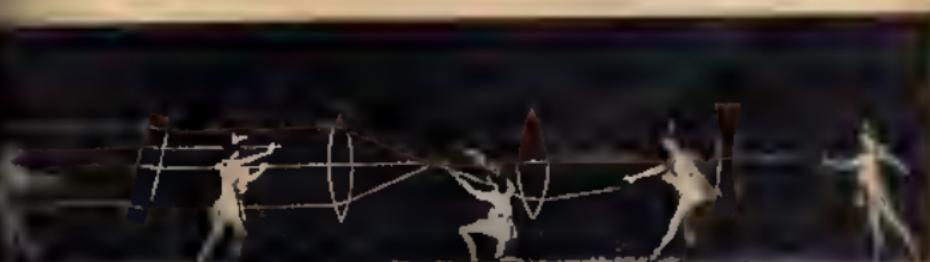
A NOVEL stage show presented recently at the Eastman Theatre in Rochester, New York, colorful numbers interpreted the story of light and the principles of the science of optics. By means of art streamers and a blacked-out stage, a troupe, skillfully directed by Thelma Biraccio, explained how light rays are bent upon entering lens-shaped lenses (see photo at bottom of page) how light is broken up into its component colors entering a single prism. In photo directly below, a ray of white light is represented by the fluorescent streamer which touches the left leg of triangle glass prism (on the stage right). Streamers coming off the right leg of the triangle represent the band of primary colors known as the spectrum. Most bent, at least, is red. The streamers between these represent all the visible colors.

LIGHT RAYS, refracted as they enter angled glass (below left) are bent in as they pass anywhere but through center of biconvex lens, are bent away as they pass through the biconcave lens (stage, right).



LAWS of optics are shown here. Follow the center ray from stage, left. Light ray reflected within figure and from angled flat surface is broken spectrum upon passing through the prism.

RI (TWO-SIDED) convex lens causes light to converge and form an image on, for example, film. To cut down on distortion, box cameras have simple convex-concave lens.



LIGHT through simple lenses is explained in "Bright Miracle," a stage performance art troupe doing original dances which explain the laws of optics came about

and what the science of optics offers the world of tomorrow. Over 10,000 Eastman and Kodak Company employees saw this unusual stage show which played six performances in a Rochester, New York theatre.

KID PHOTOGRAPHER

Evan Richards tells how he took the snapshot that won \$600 in prizes

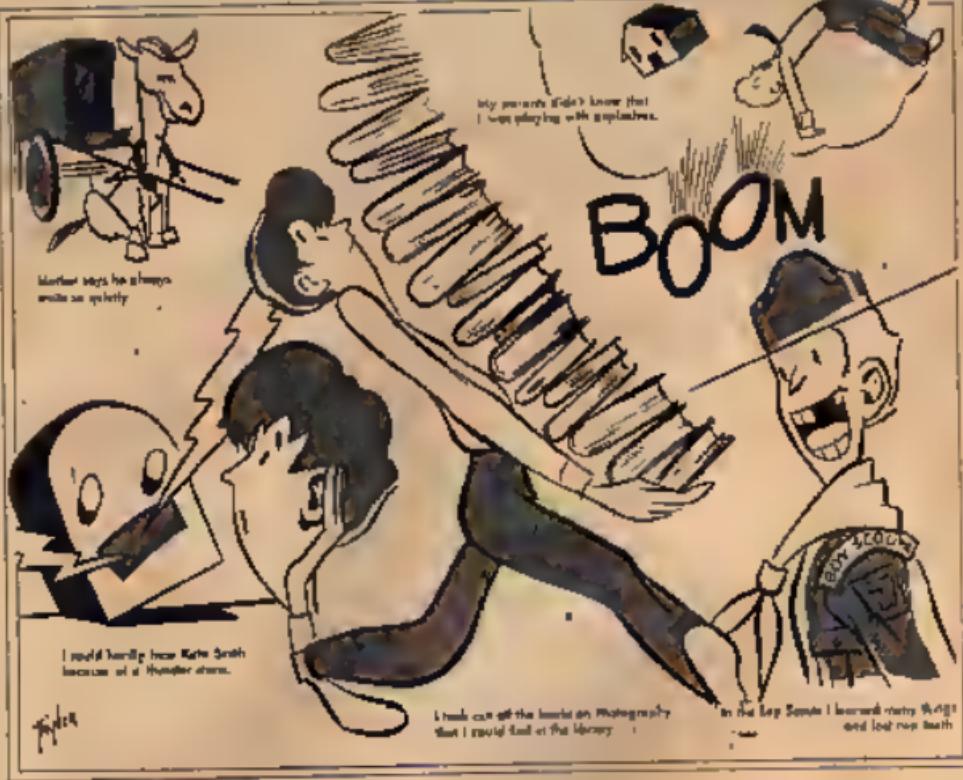
(In a recent "thank you" note to the Eastman Kodak Company, sponsors of the National High School Photo Contest, 17-year old Evan Richards of Schenectady, New York, grand prize winner, told how he took his prize winner. And what's more he wrote some things about himself which should interest all folks who like to take pictures.—Eb.)

HERE'S HOW I happened to take the picture that won the Grand Prize. It was Christmas vacation and I wanted to take pictures because the snow was falling and everything looked beautiful. I saw the horse and wagon come up the street. I wanted to get a shot of him as he looked rather photogenic, so I took a couple of pictures. Later I tried to take some especially nice pictures for the contest. I sent in ten including the horse because I thought it had nice composition and told a story. I am glad that I did. It has practically changed my life.

About my hobbies, I have always had many, always making something. The first important one



GRAND PRIZE



was electric trains. I had a big set and I learned a lot about wiring. I sold it last year and put my money towards a camera. Then I was a Boy Scout and tested many things and got two front teeth knocked out. Then, unknown to my parents, I started making explosives. This resulted in an accident in which I got a scar on my chin and blew the end off my thumb.

But I guess I will never forget Senior Day at high school when the principal presented me with the award and said the school was proud that I won. On the night that father brought home the radio so I could listen to Kate Smith speak about the contest. There was a bad thunderstorm which made it hard to hear but I heard a little and it was thrilling. Then just as she finished I looked out the window. There stood the same horse in the very same place, only this time the horse was soaked with rain. It was just like in the movies. He always stands quiet lately—because he's a national figure, I guess.



THRILLING MOMENT in the life of young Evan Richards took place on Senior Day when the principal of his high school presented him with the Grand Prize in the National High School Photo Contest. Evan's prize-winning picture is set against star on previous page.

C A M E R A C U E S



WHEN TAKING pictures of tall columns, it's a good idea to shoot from a low angle. Note how Ed Harrigan has done just that to make this photo dramatic. And he's added to this feeling by shooting into the sun, casting shadows to fall toward his camera, giving that 3-Dimensional effect.

Make better pictures.
Give more thought to
rules of composition.

COMPOSITION is a broad term, difficult to understand and still more difficult to define, for it embraces all that makes a photograph forceful, appealing, interesting, and occasionally, beautiful. Primarily, composition is the arrangement and placement of the subject matter. The term, however, includes much more—for example, even lighting has its effect on composition, as to negative development, print tones and even the mounting.

Any advanced photographer can become hopelessly lost in the maze of writing on composition. It is better to study photographs which are composed effectively than to read long discourses.

However, to aid the beginner in developing good composition and to simplify this confusing but important phase of photography, these suggestions are offered:

(1) Make a complete detailed mental picture of



FRAMING. by adding interest in this picture plays a compositional role. Note, too, how the line of rock brings your eye to concentrate

on the silhouetted figure mooring his craft. Ed Hannigan took this shot at a late afternoon when threatening. He used his 4x5 news-type camera loaded with fast pan film and exposed in 1/50th of a second at f-16. As in the case of the other two pictures, he used a medium yellow filter.

what you want to show before opening the camera. Be perfectly clear in your own mind as to what you want the final print to look like before you start. Imagine it! See it!

(2) Analyze this mental picture very carefully. Notice whether you think of the subject as tall or short, beautiful or ugly, brilliant or full of shadows, isolated or in a particular surrounding. If you think the subject beautiful, exactly what in it makes you think so? What in the actual subject makes you form the mental picture?

(3) Place your camera and subject so that the negative you get will include only the picture you have in mind. Make the actual one coincide with your mental picture. Try to emphasize what impresses you most in the subject; remove entirely from the camera's view what does not impress—al least minimize it. Place

the subject in the setting in which you envision it, and light the subject (or place it in relation to sun) exactly as you think of it.

(4) Simplify—tell only one story per picture, no more. The human eye presents only one thing at a time to your consciousness; make your cameras do the same. No one remembers the countless items in a dime store window display, but one does recall the solitary gown in an exclusive Fifth Avenue store window. Why? Because the item was presented by itself, everything in the window painted up the gown, placed against an effective background, well-lighted. Repetition also lessens forcefulness, as in column and lumber shots.

Actually to shoot a subject in the most unrepeatable manner is to follow these rules of composition. However, only constant practice will insure your making photographs the way you want them.



DISTRACTING background would have spoiled this shot. To avoid it, Ed Hannigan shot from a low angle so pose his subject against the sky.

ZOO PHOTOGRAPHY

Taking pictures of animals presents some problems. Here's their solution

HAVE you ever looked at good animal pictures and wondered why you can't get something nearly the same when you make a camera visit to the zoo? Well, then you're just like a lot of other folks to whom even professional photographers find it hard to give a satisfactory answer. And here's why. To begin with, when shooting zoo animals you must contend with intervening fences and the fact that caged wild animal subjects, although just as ferocious, have lost their natural fear of man. In the second place, there are so many different subjects; from shy, quick moving, small birds to the smoky lumbering rhinoceros. Each mammal, bird and reptile presents a different shooting problem.



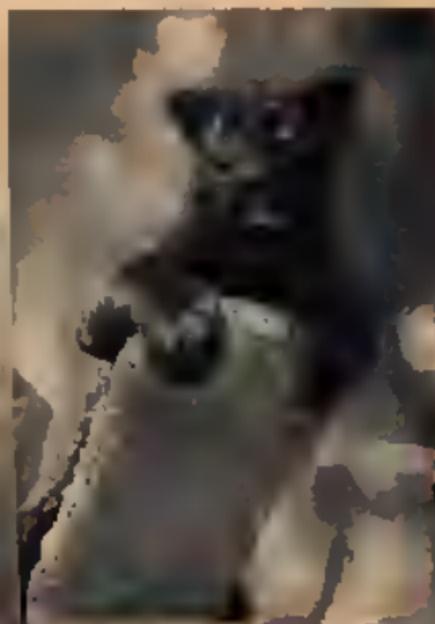
SOMETIMES good pictures of specimens may be obtained on the first try. But like this shot of De Bruyn's monkeys, it may take much reshooting. (Reflex camera, pan film, 1/90th at 1/11, one flash bulb.)

FLAMINGOES, graceful and highly colored, make excellent subjects. This shot was taken in the early morning sunlight with a 2½ x 3½ reflex camera and exposed on fast pan film in 1/50th at 1/11

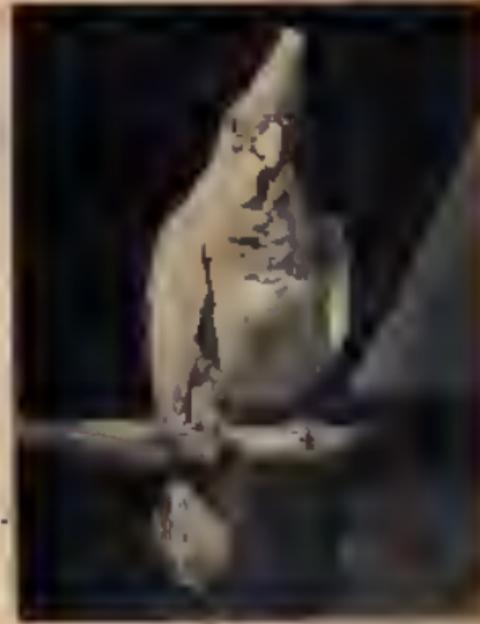
Does this mean that you need a variety of cameras and equipment? Not a bit of it. This is what G. E. Kirkpatrick and Ken Stolt, Jr., staff photographers at the San Diego Zoo say: "The most important aids to good zoo photography are not to be had at the local camera store. No, luck and patience are not for sale. In photographing animals artistry becomes of secondary importance. Make it your aim to get clear pictures of the entire animal in the view finder and in the pose most typical of the species. A study of the animal's habits helps. And don't get discouraged when you don't get a satisfactory picture the first time out. Many zoo photographers spend months in re-shooting the same animal just to get the shot they want. Chief bugaboo of the zoo photographer are animals which have reddish-black coats. Because the light is absorbed by dark pelage, such a photo lacks detail. To obtain fur texture on dark animals it is necessary to use a diaphragm opening two stops larger than you normally use, which means that you must take care with your focusing. But even when the individual picture has been recorded on the negative, the story is not over. There's a good deal of darkroom work to be done, because it's in the darkroom that an animal picture becomes no animal portrait. (Photos taken at San Diego Zoo.)



ZOO CAGES. Like animals they house, should be studied. To be considered are: type of structure, gauge of wire covering it, parts of cage providing best background and lighting at various times of day.



FOR EVER! good picture of a black leopard there are a thousand bad poses. For texture of such dark-coated animals can best be recorded by opening up the diaphragm as much as possible (1/90th. f 11, pan film).



UNLIKE many small, shy, quick-moving birds, the bare-eyed Cockatoo showed no timidity when a 35mm x 50mm under camera was aimed in its way. (Photo taken by G. E. Kirkpatrick of the San Diego Zoo staff.)

NEW IDEAS

Here are some handy photo hints for every picture maker



ORDINARY PIPE CLEANERS, when bent to form "L" make efficient cleaning devices for movie as well as still cameras. They are especially useful to clean out dust and bits of film from such hard-to-get-at spots as shown in photograph.



EMERGENCY nightlight can be easily made by wrapping the red paper, in which film is packaged, around a 1-watt frosted bulb. Elastic band holds the paper.



CLAMP-ON reflector was cut from sheet metal. Bolts fit into ordinary electric light socket which is held to reflector by shade holder. Clamp is the wire type.



COAT HANGERS CAN SERVE as satisfactory support for camera's tripod legs. It will prove worthwhile to take this simple precaution when setting up your tripod on shiny and slippery surfaces. Legs, thus supported, will not slide.

WHAT IS IT?

1. Safety Glasses 2. Salt Crystals 3. Tomato Seeds 4. Thread 5. Solder 6. Photograph Mount 7. Upolstery Nails 8. Safety Pins 9. Hair Brush 10. Corkscrew 11. Eye of Needles 12. Nail File 13. Dust Cloth 14. Christmas Ball

LINDA LENS

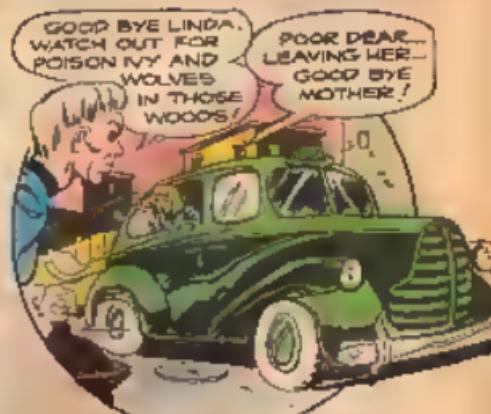
AFTER STRENUEOUS MONTHS AT THE "DAILY WORLD" OFFICE, WHERE LINDA IS A WHIZ FEMME PHOTOGRAPHER, SHE GOES OFF ON A VACATION. LIKE ALL PHOTOGRAPHERS, LINDA HAS TO HAVE HER CAMERA, AND THIS TIME SHE'S GOING TO TAKE PICTURES OF SOME OF THE ANIMALS IN THE WOODS.

SUCH A CHILD! ALWAYS HAS LAST MINUTE THINGS TO DO!

IMAGINE THAT! ME A FAMOUS PHOTOGRAPHER FOR THE "DAILY WORLD" ALMOST FORGETTING MY CAMERA!

GOOD BYE LINDA. WATCH OUT FOR POISON IVY AND WOLVES IN THOSE WOODS!

POOR DEAR LEAVING HER GOOD BYE MOTHER!



LITTLE OLD CABIN...
NOW FOR A LITTLE REST!
GLAD I'M OFF THE NEWS
PICTURE ROUTINE
FOR A WHILE!

NO SENSATIONAL
SHOTS FOR YOU
BABY! JUST NICE
PICTURES OF CHIP
MUNKS THIS TIME!

NOW IF A BEAR
OR A WOLF
CROSSES THIS
WIRE...IT'LL
TAKE ITS OWN
PICTURE...NICE
TRICK IF IT
WORKS!

NEXT
MORNING

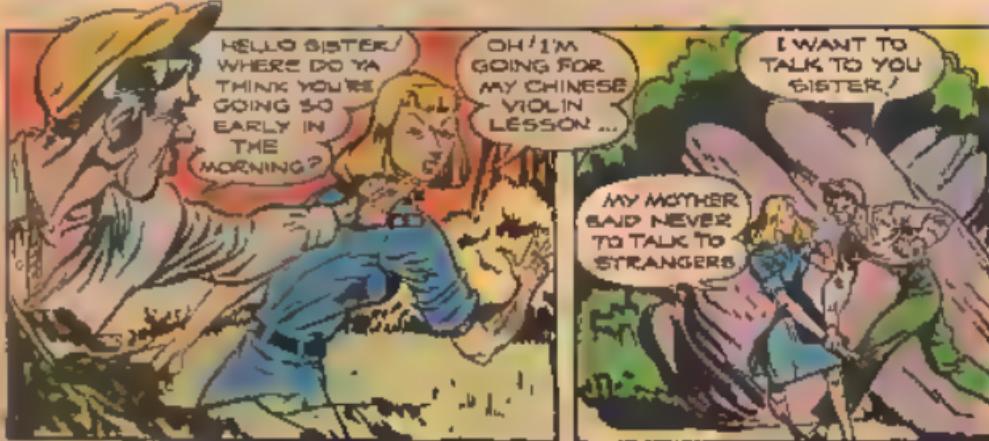
DON'T KNOW WHAT
I GOT...BUT IT WORKED.
NOW FOR ANOTHER IDEA
HMM! IN A TREE
MAYBE?

HMM! A VISITOR, AND
SO SOON! I WONDER
WHAT HE
WANTS...

SO/A HUNGRY WOLF
AND A GOOD LOOK-
ING ONE TOO/A
NEW NEIGHBOR
PERHAPS?

MIGHT AS WELL
CATCH THIS SCENE!
THE GANG AT THE
DAILY WORLD WOULD
NEVER BELIEVE I'VE
BEEN ROBBED
OF MY
DAILY BREAD





WHAT I NEED
IS SOMETHING
TO SCARE THEM
WHEN I START
GOING!

THE POPES, THEY
USED A ROPE TOO
THICK FOR MY PAINTY
WRISTS....EASY TO
WIGGLE OUT FROM!

AN OLD BOTTLE OF FLASH-
LIGHT POWDER MUST HAVE
LEFT IT IN MY POCKET LAST
SUMMER! GIVES ME A
BRIGHT IDEA, I MEAN BRIGHT!

NOW TO DROP A
MATCH ON THE POW-
DER AND GO PHIT!

SORRY, BOYS,
I'M TAKING A
POWDER!

HUH?
WHAT
THE...PP

AN ATOM BOMB BLAST COULDNT
HAVE BEEN MORE SUCCESSFUL!
NOW TO THE NEAREST
PHONE!

TOO BAD I HAVE TO
PHONE GREEN SHADE
SO EARLY, BUT HE'LL
LOVE THE NEWS!



DAILY WORLD CITY ED

LISTEN,
LINDA THAT'S
TAYLOR'S SON...
YEAH OUR BIG
DEPARTMENT STORE
OWNER...HE JUST
GOT A RANSOM
NOTE!

KID'S IN MY
CABIN RUSH
SOMEONE
OUT HERE
TO TAKE
HIM HOME

LINDA RETURNING TO HER CABIN...

GONE! THE KID
MUST BE LOGO.
AND SO AM I!

STOLE ALL MY FOOD YES-
TERDAY, AND NOW WALKS OFF
WITH MY ONE AND ONLY
CAMERA! LUCKY I TOOK
THE FILM OUT I'LL DEVELOP
IT!

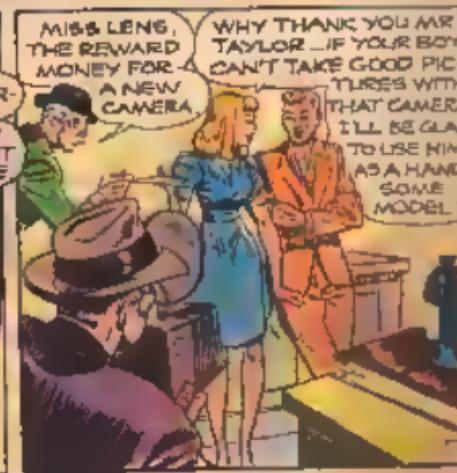
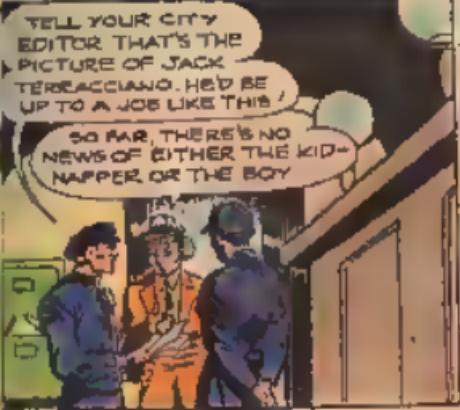
THERE'S THE KID WALKING OUT
WITH THE VITAMINS. NOW THE
FIRST SHOT THAT TRIPPED THE
CAMERA THAT NIGHT IT'S NO
ANIMAL! IT'S THE KIDNAP-
PER'S MUG!

WAIT TILL THE CITY EDITOR
SEES THIS! PICTURES OF THE
KIDNAPPER AND KIDNAPSEE!

THAT'S THE TAYLOR BOY
ALL RIGHT! YOU HAVE
A NICE REWARD FOR
FINDING HIM, LINDA, BUT
YOU HAVEN'T
GOT HIM YET!

WHAT DO YOU
NEED? A TALKING
PICTURE? LET'S
GIVE IT
TO THE
POLICE





THE GREY COMET

OUT OF THE PAST OF EARLY MOVIE DAYS COMES A GHOST PICTURE THAT HAUNTS AND KILLS..... IT TAKES GREY COMET'S COURAGE AND RESOURCES TO UNCOVER THIS UNUSUAL FILM MURDERER...
THE GHOST OF CAMPAGNA!



MOVIE ACTOR TOM JOHNSON'S HOUSE WARMING PARTY GETS OFF TO A SMART, JOLLY START!

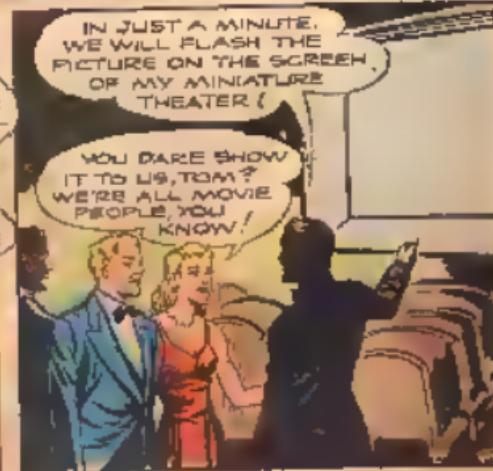
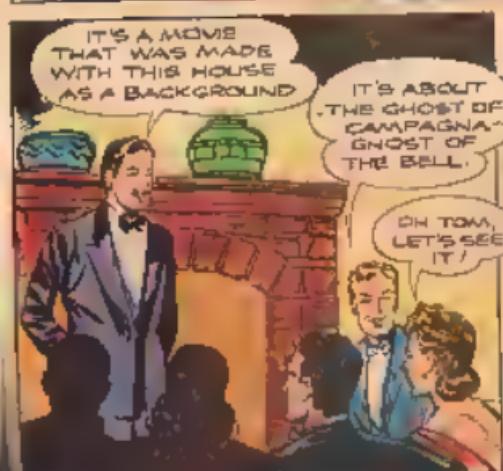
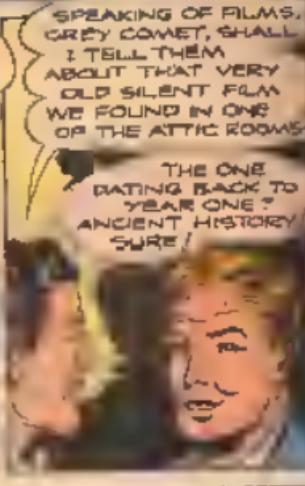
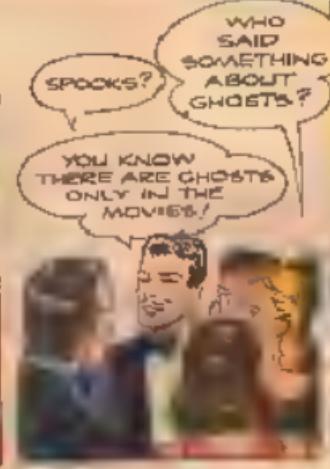
I'M SO GLAD YOU CAME, CORINE!

I'M VERY CURIOUS TO SEE YOUR OLD SPANISH MANSION, TOM!

THIS IS A VERY OLD HOUSE, DATING BACK TO SPANISH COLONIAL DAYS

LUCKY BOY TO GET A PLACE LIKE THIS, TOM!

IT'S A SHOW PLACE! LET'S TAKE THEM INTO THE GARDENS, TOM!



AS THE SOUNDLESS MOVIE FLASHES ON ACTOR TOM JOHNSON'S PRIVATE SCREEN

FEATURING...

DON MARQUIS AS THE OLD OWNER OF THE BELL MANSION

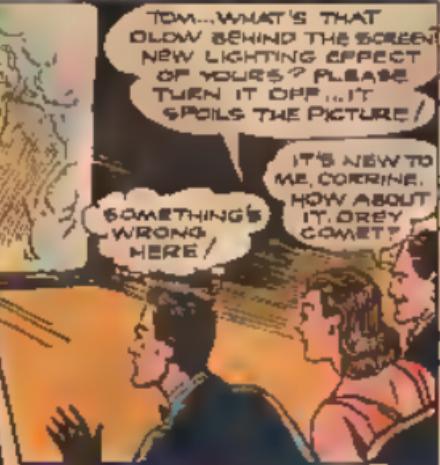
THAT'S AN
OLD HOLLYWOOD
NAME - SILENT
PICTURE DAYS!

THEY SAY
HIS FATHER
OWNED THIS PLACE,
AND THE SON LOST
IT THROUGH
DEBTS...

TOM...WHAT'S THAT
BLOW BEHIND THE SCREEN
NEW LIGHTING EFFECT
OF YOURS? PLEASE
TURN IT OFF...IT
SPOILS THE PICTURE!

IT'S NEW TO
ME, CORRINE.
HOW ABOUT
IT, GREY
COMET?

SOMETHING'S
WRONG
HERE!



AS THE FILM CHARACTER SEEMS TO LEAP
OUT INTO THE AUDIENCE...

HOLY SMOKE!
WE DIDN'T SEE THIS
EFFECT THE FIRST
TIME WE SAW
THIS FILM!

LOOK TOM, IT'S
EERIE - LIKE A SPOOK
COMING RIGHT OUT
TOWARDS US!

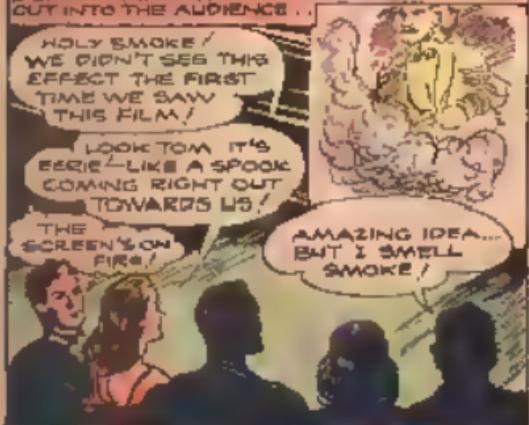
THE
SCREEN'S
ON
FIRE!

AMAZING IDEA...
BUT I SMELL
SMOKE!

GREY COMET TAKES CHARGE!

IT FRIGHTENS
ME, TOM!

THIS WAY OUT,
PLEASE! THE
SHOW'S OVER!



BUT I TELL YOU,
TOM, I SAW IT!
IT'S THE GHOSTY!
IT CAME RIGHT
OUT OF THE
SCREEN...

VERY REALISTIC.
EVEN FOR A
MOVIE CORRINE
I'M A BIT SCARED
MYSELF!



WHAT'S
THAT?
A
WARNING?

IT'S ONLY
MY MISSION
BELL RINGING...
WHERE ARE
YOU GOING,
COMET?

I'M
LOOKING
INTO
THIS
EIGHT
NOW,
TOM!

TOM JOHNSON RACES
AFTER GREY COMET

GREY COMET,
WHERE ARE
YOU?

THERE'S MORE
SMOKE THAN FIRE, SIR!
WELL, PUT IT OUT
QUICK!

TOM,
I DON'T
BELIEVE
IN GHOSTS...
BUT I HELD ONE
FOR A MOMENT
IN MY HANDS...
BUT HE GOT
AWAY!

NEXT MORNING AT BREAKFAST.....

EVERYONE PRESENT
AND ACCOUNTED FOR...
EXCEPTING OUR FAMOUS
FELLOW-ACTOR,
HUGH MALVENA

HE ALWAYS
LIKED TO
SLEEP
LATE. LET'S
WAKE HIM

PARDON
ME, SIR!

HERE'S
SOME
NEWS!

I CAN'T BELIEVE
THAT HUGH MALVENA
WAS MURDERED!

IT'S JUST AS
I REPORT, MASTER
HE WAS HIT ON THE
HEAD WITH THE BELL
ON HIS TABLE...
THE CALL BELL

TOM JOHNSON TELLS HIS GUESTS
THE NEWS.....

HUGH WILL NOT BE
DOWN FOR BREAKFAST...
HE'S... HE'S DEAD!

THE
GHOST
HE'S
HERE
AGAIN
AFTER A
HUNDRED
YEARS!

HERE'S WHERE
I GO INTO ACTION,
TOM! I'M GETTING
TO THE BOTTOM
OF THIS
BUSINESS!

I HATE TO BE
SUPERSTITIOUS,
OLD BOY, BUT
IT SEEMS TO ME
WE'VE GOT A
MURDERING
GHOST ON OUR
HANDS

A BAD SURPRISE - NEXT MORNING....

THIS IS WHAT
DID IT, TOM? THE
CLAPPER FROM
YOUR BIG MISSION
BELL!

WHOEVER THE
GHOST IS...HE'S A
FIEND TO HAVE
KILLED POOR
CORRINE!

GREY COMET PECIDES TO SMOKE
OUT THE GHOST....

WATCH YOURSELF
IN THOSE HIDDEN
PASSAGES GREY COMET!
REMEMBER HE'S
A KILLER!

NOT IF I
SEE HIM
FIRST, TOM!

THIS IS THE
THIRD ATTIC ROOM
I'VE TORN APART....
WHERE'S THIS
GUY HIDING?

WHAT HIT ME?
WHAT ???

SO YOU AND
YOUR KIND WON'T
LEAVE THIS OLD
MANSION TO ME...
IT'S MINE...I WAS
BORN HERE....
BUT YOU'LL DIE
HERE!

YOU'RE ONE OF
TOM'S GUESTS....
PLAYING GHOST, HEY?
THIS'LL MAKE A
REAL GHOST
OUT OF YOU!

WHY...
YOU...
YOU'RE
HURT...

HERE'S YOUR 'GHOST,
GANG - HE PLAYED THE
LEAD PART IN THAT
SILENT FILM YOU
SAW BEFORE HE SET
FIRE TO THE SCREEN...
TO DESTROY YOUR
MANSION, TOM!

HE LEARNED
A NEW
VERSION OF
THE BELL
OF CAMPAGNA
WAS TO BE

FILMED HERE SOON
AND HE HATED TO
SEE HIS OLD HOMESTEAD
TRAMPLED BY YOUNGER
ACTORS...I'LL CALL
THE POLICE, GREY
COMET...AND
OF COURSE, WE
ALL THANK
YOU!





KID CLICK

HEY! WAKE UP, KID CLICK. THEY'RE CALLING FOR COPY IN THE NEWSROOM!

HUH? GEE-N I WAS DREAMING ABOUT A REAL PICTURE SCOOP!

IN HIS DREAMS, KID CLICK RUNS AFTER THE GREAT PICTURE SCOOP OF THE YEAR. (HE HOPES) AND DON'T THINK HE CAN BE SCARED OUT OF IT... NOT THIS TIME!

SAY, FRED. POLICE REPORT" LIPS LOWMAN HEADING FOR THIS TOWN. HE PULLED THE WINSTEAD KIDNAPPING. LOCATE HIM... GOOD LUCK!

WHEW!

THEN... AT THE CITY DESK

GOING OUT TO GET
SOME NIGHT LIFE
PICS, KID?

NO SCOOPS IN
THAT STUFF -
WELL G'NIGHT
GANG!

I'M GOING
ON A
HOT TIP!

YOU AND YOUR
HOT TIPS! I'M
HITTING FOR
HOME AND BED.

SO LONG, PALS
MY SCOOP WILL
BE SEEIN' YOU
IN TOMORROW'S
PAPER!

AW
HUTS!



A HALF HOUR OF
WANDERING IN SECTIONS
HE KNOWS WELL BRINGS
KID CLICK A POSSIBLE
RESULT!

QUEER GUY
ALL RIGHT! I
NOT TOO
SURE OF
WHERE HE'S
GOING - I'LL
TAIL HIM AWHILE
AND SEE...

KID FOLLOWS SUSPECT
THROUGH OBSCURE
STREETS ALMOST
TO THE TOWNS
EDGE

MAYBE THIS IS THE
GANG'S HIDEOUT -
I'LL HAVE TO ACT
FAST!

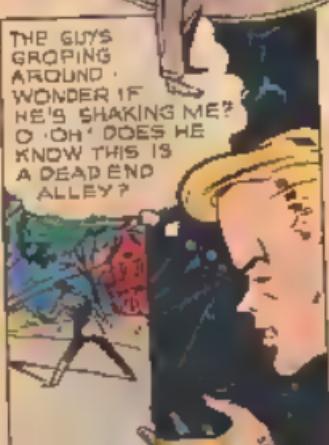


THE GUY'S
GROPING
AROUND -
WONDER IF
HE'S SHAKING ME?
O-OH! DOES HE
KNOW THIS IS
A DEAD END
ALLEY?

GOT TO GET A PICTURE
BEFORE HE JUMPS
THE FENCE AND DROWNS
IN THE RIVER ON THE
OTHER SIDE!

GOT HIM
ONCE
ANYWAY!

HEY
YOU!



WATER'S COLD AND DEEP ON THE OTHER SIDE, MISTER!

KID CLICK GIVES UP PURSUIT IN FAVOR OF GETTING PICTURE TO THE PLANET "CITY DESK"

OH WELL, HE'LL DROWN - LET THE COPS FIND HIM - GOT HIS PIC!

WAIT TILL MR JACKSON SEES THIS SHOT JUST IN TIME FOR THE MORNING EDITION, FRONT PAGE!

CAN'T YOU SEE I'M BUSY, KIDS? GO AWAY! YOU'RE OFF DUTY TILL TOMORROW AFTERNOON - SCRAM!

BUT I TELL YOU I'VE GOT A PICTURE OF THE KIDNAPPER RIGHT HERE IN THIS CAMERA...

OK! O.K. - TAKE YOUR SHOT TO THE DARK ROOM AND LET'S SEE WHAT YOU GOT!

SO THAT'S YOUR PIC SCOOP, KID?

YEAH! -- GOOD FOR FIRST SHOT, MR JACKSON! HE JUMPED TOO FAST FOR A SECOND ONE!

MY! MY! THIS GUY BEARS AN AMAZING LIKENESS TO FRED PETERS

HUM!

EW

CITY
ROCK

GIVE THIS PRINT TO FRED PETERS WHEN HE 'CHECKS IN'

OK, CHIEF! IT'S NO GOOD TO ME!

GOING TO USE IT IN THE PAPER, MR. JACKSON?

NAW... PIC LOOKS TOO MUCH LIKE ONE OF MY REPORTERS NOW SCRAM!

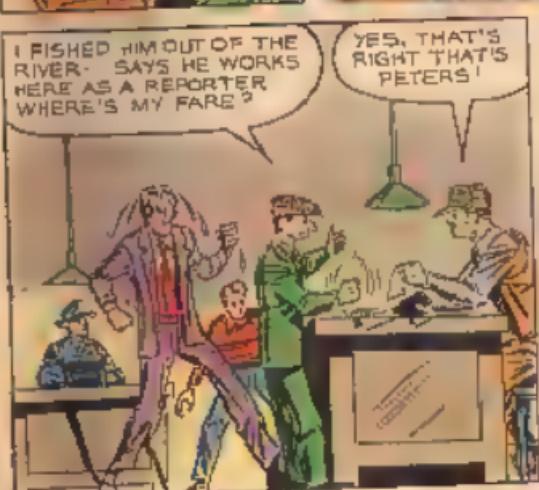


I FISHED HIM OUT OF THE RIVER. SAYS HE WORKS HERE AS A REPORTER. WHERE'S MY FARE?

YES, THAT'S RIGHT THAT'S PETERS!

HELLO PETERS! YEAH - I KNOW ALL ABOUT IT! KID CLICK MISTOOK YOU FOR THE KIDNAPPER. I TOLD YOU TO LOOK FOR,

SO IT WAS KID CLICK!



BETTER STICK TO COPY 'CHASING KID, INSTEAD OF SCARING THE DAYLIGHTS OUT OF MY NEW REPORTER!

HERE, KID, TAKE THIS TO THE DESK. IT'LL MAKE A GOOD STORY EVEN IF THE JOKE'S ON ME!

EVEN WITHOUT A PICTURE, MR. PETERS?



NOW YOU CAN DRAW YOUR OWN ACTION COMICS



YOU CAN DRAW
COMIC STRIPS
LIKE THESE!

MAGIC
COMIC
COPIER

Heroes, Villains, Scenes, Animals,
Strange Worlds, Whiz-Bang Action
Made Easy by
AMAZING NEW INVENTION!

NEW 1-2-3 SYSTEM MAKES IT FUN!

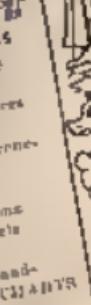
THE 1-2-3
EASY SYSTEM



Imagine the thrill of being able to draw your own comic strips, heroes, villains, strange worlds and funny animals, action-packed adventures, using yourself, your friends and your family - all in full, brilliant comic colors! What's more, you can actually ANIMATE your comics so that they actually SEEM TO MOVE - every page as striking as the movies! It's easy... a newly created system permits you to draw just like counting 1, 2, 3!

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